1: Radcliffe-Brown E-5 (1906-1908)1922
AZ2 Andamans AZ2

301 482 *Ferų čiba*). This object, however, seems to have its ceremonial uses also. In one of the initiation ceremonies that I saw, the man who was officiating wore such a sling round his shoulders during the ceremony.

535 In the earlier parts of this chapter reference has been made several times to the dance of the Andaman Islanders. For the natives the dance is both a means of enjoyment and also a ceremony. The period of mourning for the dead is brought to a close by a dance, in which all the mourners join. As will be shown later, a dance was generally held before a fight, in former times when fights occurred. The ceremony by which two hostile local groups made peace with one another was a dance.

In the initiation ceremonies there are special dances, which have already been described, in connection with the pig-eating and turtle-eating ceremonies. With the exception of these special dances, and the peace-making dance to be described later, there is only one kind of dance in any given tribe. Thus the dance at the end of mourning, or before setting out on an attack on enemies, is in all essentials exactly the same as the dance in which the natives indulge when the day's hunting has been successful and the evening is fine.

The time for dancing, except in connection with certain ceremonies, is at night, after the evening meal. The dance takes place on the open ground in the centre of the village. This is swept clean by the women and the younger men. One or two fires are lighted, and little heaps of resin are placed in convenient situations to provide lights. These have to be replenished from time to time as the dance proceeds. Near one end of the [534] dancing ground is placed a sounding-board, upon which it is the duty of one man to beat time with his foot. A sounding-board is a piece of wood somewhat of the shape of a large shield, cut from the hard *Pterocarpus* tree. One is shown in Plate VI. Behind the sounding-board, or a little to one side of it, the women, who form the chorus, sit in a row, with their legs stretched out in front of them, facing the dancing-ground. The men who intend to dance sit or stand round the edge of the space reserved for the dance.

2:Man G-5 (1869-1880)1932 AZ2 Andamans AZ2

412 over a fire, and sharpened by means of a *Cyrena* shell; *netting-needles* (*pō·tòkla-*[1]) and *tongs* (*kai-*[2]), which last consist merely 314 of a strip of bamboo, bent double, with pointed ends;[3] the slender *Bambusa nana*, called *rī·di-*, is generally selected for forming the hooked pole (*ngâ·tanga-*[4]), and it is likewise invariably employed for the shafts of their wooden and iron-pointed arrows.

534 5. Although there are materials ready to hand wherewith they might easily construct a few such simple musical instruments as are made and used by the Nicobarese, no attempt seems to have been made by them in this direction, for the rude sounding board (*pū·kuta-yem·ngo-*[5]) can hardly be included under this head. This circumstance seems to find its explanation in the fact that though they are good timists their talent for music is (as will be presently shown,[6] on the testimony of more than one competent authority) of the lowest type.

412 6. A brush, suitable for painting the stripes on their baskets (*jōb-*[7]), baby-slings (*chīp-*[8]), &c., is obtained from a drupe of the small fruit of the *Pandanus Andamanensium* (*mâng-*), the pulp having been first extracted by means of a *Cyrena* shell.

E-81] 7. Skins of animals, thorns, or spines of trees are not made
314 use of by these people in any way, nor do they have recourse to caves, rock-shelters, or tree-tops for their dwellings, though they occasionally, as I have before mentioned, avail themselves of the buttress-like formations of the roots of such trees as the *Ficus laccifera*, *Bombax malabaricum*, *Sterculia villosa*, &c., when travelling in bad weather, or when suddenly overtaken by a storm. Palm-leaves, as I explained when describing their habitations,[9] are employed for thatching purposes.

281 **Leather-work.**—From the last paragraph it will be correctly inferred that there is no evidence of their having ever possessed a knowledge of the art of dressing and preparing skins for use in any form: this may be due as much to the limited number and variety of those animals[10] whose hides might be turned to account in this way as to the equable temperature of the climate, which renders such, or indeed any covering unnecessary.

[1] *Vide* Appendix B, item 67.
[2] *Vide* Appendix B, item 80.
[3] A narrow and pointed piece of bamboo, bitten at the end so as to loosen the fibres, is made to serve as a brush in painting designs on their buckets, sounding boards, &c.
[4] *Vide* Appendix B, item 17.
[5] *Vide* Appendix B, item 19.
[6] *Vide post* "Games and Amusements," paragraph 35, and footnote.
[7] *Vide post* "Basket-work," paragraph 3, and Appendix B, item 21.
[8] *Vide* Appendix B, item 24.
[9] *Vide ante* "Habitations," paragraph 2.
[10] Viz., dugong, porpoise, paradoxurus, iguana, and pig.

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PLATE XII.

ANDAMANESE DANCING: THE CONDUCTOR MARKING TIME WITH SOUNDING-BOARD.

[facing p. 170]

2:Man G-5 (1869-1880)1932 AZ2 Andamans AZ2

2:Man G-5 (1869-1880)1932 AZ2 Andamans AZ2

Plate C.

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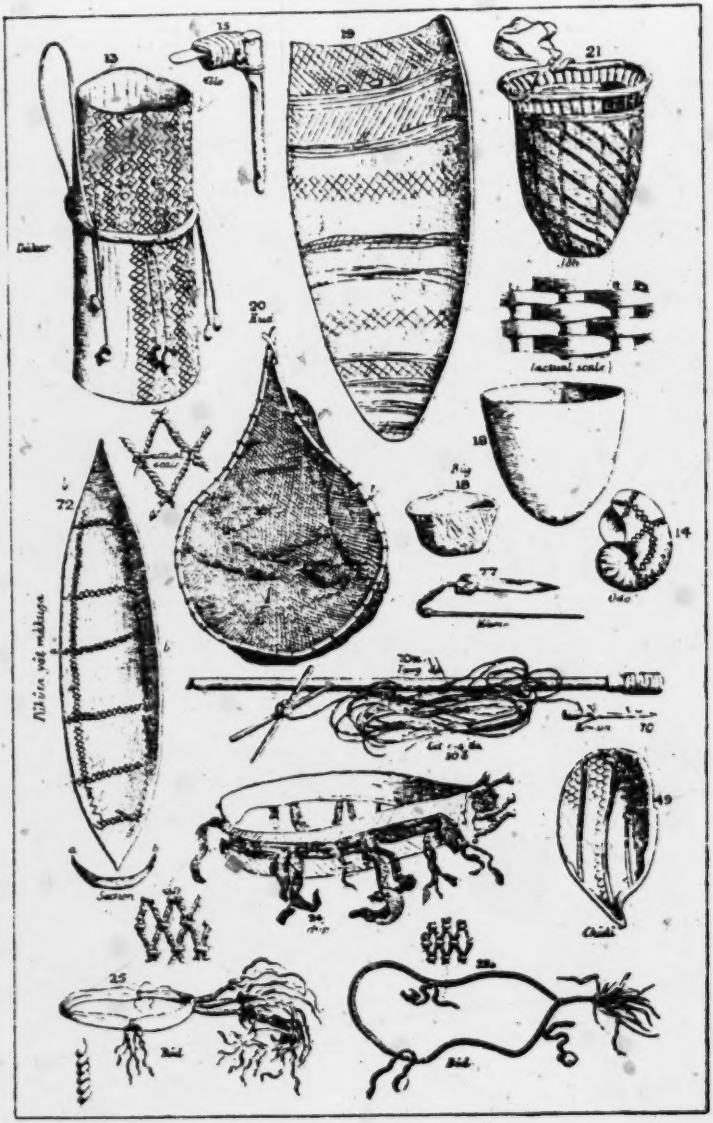

ANDAMANESE OBJECTS.

[facing p. 178]

2:Man G-5 (1869-1880)1932 AZ2 Andamans AZ2

14. *ó·do-*.[1] Nautilus shells painted with *kā·ngatā-būj-* (item 62), and used as drinking vessels.

15. *wō·lo-*.[2] Adze: this tool is used not only in making canoes, buckets, bows, &c., but in digging graves. The handle consists of an L-shaped piece of mangrove wood, *Rhizophora conjugata* (Andam., *bad·a-*), and the blade is generally made of such pieces of iron as the keel-plate of a boat; formerly *Pinna* and such like shells are said to have been used, but strange to say it does not appear that stone celts were ever so employed.

16. *là·kà-*.[3] A long pointed stick of the *Memecylon varians*, (Andam., *pē·taing-*) or *Rhizophora conjugata* (Andam., *bad·a-*), which is used as a hoe in digging up yams and other edible roots.

[NOTE.—A similar implement is found in use among the Australians.[4]]

17. *tóg-ngā·tanga-*.[5] Pole, 12 to 15 feet long, of *Bambusa nana* (Andam., *rī·di-*), to which a short piece of bamboo is securely fastened, with a strip of cane (Andam., *pī·dga-*), or stout cord, to form a hook; it is used in gathering fruit—especially jack-fruit (*Artocarpus chaplasha*)—and is the only object of the nature of a hook *made* by the Andamanese.

18. *būj-*.[6] Cooking pot: these are made of various sizes by members of both sexes, and are shaped by the hand and eye only,[7] after being sun-dried they are surrounded with, and filled by pieces of lighted wood in order to complete the process of baking. When needed for travelling they are fitted with light wicker frames (*būj-rā·m[illegible]-*) to facilitate their removal, and to protect them from injury. The capacity of an average-sized pot is 9 or 10 pints.

[NOTE.—The *yē·rewa-* and *jārawa-* pots have a conical base, and in this respect differ from those made by the tribes of South Andaman.]

19. *pū·kuta-yem·nga-*.[8] Sounding-boards—used for marking time during a song or dance[9]—which are scooped out of the fallen trunks of the *Pterocarpus dalbergioides* (Andam., *chā·langa-*), the wood of which is very hard; they are always of the same shield-like shape, and are frequently as much as 5 feet long and 2 feet wide; the concave side is generally ornamented with designs in white clay (*tā·la-ōg-*, item 58). When in use the

[1] *Vide* Plate VII, fig. 20.
[2] *Vide* Plate VII, fig. 13.
[3] *Vide* Plate IX, fig. 2.
[4] *Vide* "Anthropology," p. 216, by Dr. E. B. Tylor, F.R.S.
[5] *Vide* Plate IX, fig. 1.
[6] *Vide* Plate VII, fig. 19.
[7] *Vide* Part III, "Pottery," paragraphs 4 and 6.
[8] *Vide* Plate VII, fig. 15.
[9] *Vide* Part III, "Games and Amusements," paragraph 27.

2:Man G-5 (1869-1880)1932 AZ2 Andamans AZ2

convex side is uppermost; the pointed end is stuck in the ground, and kept in position with one foot; a stone is then placed under the board to enable the performer to make more noise when keeping time, which he does by thumping or kicking the board with the heel of the other foot.

20. *kūd-*.[1] Hand fishing-net constructed from the prepared fibre of the *Gnetum edule* (Andam., *pīlita-*) by women and girls, who also by its means catch large quantities of fish and prawns, both in streams and among rocks along the coast at low tide. It is about the size of an ordinary butterfly-net; the frame is made of a length of a creeper known to them as *ôrta-tāt-*, the ends being bound together to form a handle.

21. *jōb-*.[2] Baskets used by all the Great Andaman tribes for carrying food and various other articles: they are generally made by women.[3]

[Note.—The baskets made by the *yērewa-* or North Andaman tribes, differ from those found among the *bōjig* tribes in having a wider base and a smaller mouth.[4]]

21*a*. The *jārawa-*[5] baskets differ from those in use among the Great Andaman tribes in having no firm base.

22. *châpanga-*.[6] Netted reticules made and used by women for carrying small objects: the string used for this purpose is generally prepared from the fibre of the *Anadendrum paniculatum* (Andam., *yōlba-*, item 64), but as this is not always obtainable the less-valued fibre of the *Gnetum edule* (Andam., *pīlita-*) is sometimes employed as a substitute.

23. *pārepa-*.[7] Sleeping mat made by women of strips of a species of *Calamus* fastened securely in the ordinary manner with string made from the fibre of the *Gnetum edule* (Andam., *pīlita-*, item 65). When in use the rolled-up portion of these mats—which are generally 15 to 20 feet long—serves as a pillow.

23*a*. The *jārawa-*[8] sleeping mats hitherto found have always been of short lengths, but as wooden pillows similar to those in use among the Nicobarese have been found in their huts, it is probable that the specimens obtained represent full sized mats.

24. *chīp-*.[9] Sling or band made by women from the bark of

[1] *Vide* Plate VII, fig. 18.
[2] *Vide* Plate VII, fig. 17.
[3] *Vide* Part III, "Basket-work," paragraphs 2 and 3.
[4] *Vide* Plate IX, fig. 14.
[5] *Vide* Plate IX, fig. 14*a*.
[6] *Vide* Plate VIII, fig. 33.
[7] *Vide* Plate IX, fig. 15.
[8] *Vide* Plate IX, fig. 15*a*.
[9] *Vide* Plate VII, fig. 25.